

# The Russian Motif in Trimming

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## Of Peasant Origin

THE dress of the Russian peasant is not content with influencing cotton dresses, but has set its mark in a most pronounced way on the simple frock of silk or wool.

The models sketched to-day, which have just been received from Paris, show this influence exaggerated almost to the point of barbarism. They are, however, extremely interesting from the viewpoint of fashions, as they embody ideas rich in suggestion and, of course, they are easily simplified and modified to meet many requirements.

Among the most elaborately embroidered new crepe de Chine dresses are those which have Russian patterns executed in beads, metal and silk. Frequently the Russian motif is combined with other ideas, thus giving a tremendous opportunity for variety. The question of trimming is an important one at the present time, and in all trimmings an entertaining variety is seen.

Manufacturers are doing an enormous business on beaded and beaded and embroidered crepe de Chine dresses. The demand is easily explained by the wealth of new ideas at hand. The full gamut of colors in exquisitely harmonizing and strikingly contrasting shades are run in the embroideries.

## Against the Country Is Fringe Mad

AT THE center of this page is a typical model showing a combination of broderie anglaise, or openwork embroidery, with Russian embroidery in solid work, the latter in high colors harmonizing with the foundation shade of crepe de Chine. There is often an intermingling of beads, notably steel, amber or jet, these lending themselves well to the color harmonies of the bright embroidery silks.

Fringes are persistent. Designers who advocate them cannot be said to lack tenacity of purpose. Over a year ago the tide of fringe ran high, and such a wave of enthusiasm for everything fringed swept the whole country that every one thought they had sounded their own death knell. But what looked like the termination of the vogue for fringe was only the beginning—a preliminary showing, as it were. It must be said, however, that its use is now more subtle than it was in the old days when long strands of plain silk fringe hung from the skirts and bodices of countless models.

A clever application of fringe is seen in the Gabrielle model sketched on to-day's page. It is of blue serge with elaborate embroideries in color and a single silk fringe effect at the right side. With this gown a pierced metal girdle is shown. The model, while barbaric in style, is tremendously pleasing in effect.

## Unchanged Silhouette With Ornate Trimmings

ANOTHER Gabrielle model, also sketched to-day, shows a combination of fringe and Russian embroidery. It is of Rodier's Gloci, a sort of quilted satin. The fringe is applied to panels at the sides, while elaborate embroidery in Russian design adorns the sleeves.

The day of sensational novelty in the cut of clothes has passed; now we find it in trimming. Dressmakers long ago despaired of putting over anything very striking in the way of outline. As far as the silhouette is concerned there is a quietness and restraint. The fundamentals of the mode are unchanged; novelty lies in the trimming.

Fashion ever has been reputed to be extremely capricious. But makers of fashions are obliged to offer their ideas and their wares many times over and in various guises in order to gain favor with a capricious public.

Ribbons as well as fringes have been subtly and cleverly offered in numerous ways over a long period of time during which they met with indifferent favor. When dressmakers began to show them in an ostentatious way women began to notice them.

## Art Is Expressed in Ribbon Applications

LAST season art was absolutely abandoned in an effort to pile quantities of fringes and ribbons on dresses. This year there is a taming

down of the blatant ways of using these trimmings. Many of the old-time methods of applying ribbons are retained and to them are added more unusual ways. It would seem that to be in keeping with their history—and they have a history—ribbons should trail, and a way of permitting them to run true to form is through the use of ribbon panels or streamers.

Millinery this season is much enlivened by the use of ribbons, and there are many beautiful ones from which to choose. The soft ribbon ruches bordering the brims of hats are extremely becoming. When a ribbon with a picot edge of a contrasting color is used the effect is

especially pleasing; as, for instance, a dark blue ribbon picot in white on a blue straw hat. A model of this sort is at the lower left of to-day's sketch.

Medallions made of interlacing bands of material constitute a trimming much used by various important dressmakers who have seized upon this as a means of lifting many a very simple frock out of the com-

monplace. This trimming started with the Paris dressmakers this spring, Mme. Jenny being one who used it extensively on both suits and dresses of cloth or silk. The idea was immediately appropriated by makers of wash dresses who carried it out most effectively by means of bias bands of white organdy which they worked into large square medallions for bright colored gingham and linen frocks.

Ever so many chiffon dresses have wide hems formed of interlacing bias bands of crepe de Chine or heavier silk crepes.

## Fish Scales Enter the Realm of Trimmings

FISH scales are no longer despised, for they have become fashion leaders in the realm of trimming. Dyed in the most delicate of shades

they are worked into charming designs on evening dresses. Floral patterns in the form of large petaled flowers and garlands of small blossoms are carried out in dyed fish scales. They also make effective belts, as well as trimmings for hats. When intended for a hat trimming they are worked up into flowers as on the evening dresses. Such flowers are placed close to the surface and massed.

In recent years we have heard and seen little of buttons. Their use has been confined to utilitarian purposes. Now several dressmakers are exploiting them as trimmings. Wonderful effects can be obtained by means of buttons, and when the attention of the fashionably dressed is turned toward them a great demand is created, which gives designers in this field an incentive to work out new effects.

No doubt the recent vogue for enameled novelties is accountable for the beautiful enameled buttons which ornament many of the new gowns. Entire girdles are made of buttons that are either painted or enameled.



Upper row, reading from the left—Russian blouse of silk with bright colored embroideries done in the peasant cross stitch. Russia also has influenced the two frocks to the right of it. Both are of crepe de Chine elaborately embroidered in solid and open-work designs, the colors harmonizing with the background of silk. Two new purses just received from Paris are of moire, one in envelope form and the other in pouch shape. Below, from left to right—A hat of dark blue straw having a ruche trimming of picot edged blue ribbon. Gabrielle model of blue serge elaborately embroidered in color and further adorned by a pocket composed of silk fringe and a girdle of pierced metal. Another Gabrielle model, this time in Rodier's Gloci, the sleeves embroidered in Russian design and the side panels finished with silk fringe.